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CHRISTMAS THROUGH THE AGES

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AND there were . . . shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them . . . And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord . . . And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth, peace, good will toward men.

THROUGH the centuries, for nearly two thousand years, has the exultant song of the angelic choir re-echoed; and today, old, yet ever new, it still sounds the keynote for our celebration of the gracious Christmas tide. There is magic, as Dickens said, in the very name, and certainly no other of the year's festival days contributes in such overflowing measure to the fullness and the beauty of life, or to the sheer joyousness of living; no other reflects back into life such broadened interests, such enrichment of spirit. Commemorating the birth of a little child, it is peculiarly a child's festival and its observance in a school is an opportunity, not merely to vitalize the daily routine and add to the happiness of the pupils, but to bring to the children the gift of beauty and of understanding, to enable them to enter into closer relationship with all those who in many lands and in different ages have been animated by the Christmas spirit. It is an opportunity, through literature, to lead them to a keener appreciation of those intangible things of life which are more precious than rubies or much fine gold.

The observance ought not to be a prescribed task, perfunctory or stereotyped in character,

but rather a spontaneous and rapturous reveling in all the wealth of song and story, music and art which has accumulated through the ages and which is the rightful heritage of children today. The "golden thread of pleasure," of which Santayana speaks, will contribute its "mysterious and subtle charm," as old hymns and carols are sung and poem and story read. Traditional tales of the nativity, bits of nature folklore, legends of the Middle Ages, stories illustrating beliefs and customs



FROM COME CHRISTMAS,

By E. Farjeon

—Courtesy of F. A. Stokes.

in various countries—these, with their quaint fancies and childlike faith, we may garner for use at the Christmas season. "As long as the human race endures, its finer spirits smitten by the beauty and wonder of the

world will weave their web of fantasy about it and all those who believe that the vision and the dream have their place in life with the getting and spending, the toiling and striving, will both cherish for themselves all the lovely imaginings and reveries of those spell-bound souls and will see that the child enjoys the heritage which comes to it out of the great unconquered child-heart of the race."¹

In the realm of poetry, there is infinite variety; poems for all moods, for all ages, from the sweet simplicity of Francis Carlin's

Shoon-a-shoon
I sing no psalm
Little man,

to the stately splendor of Milton's

But peaceful was the night
Wherein the Prince of light

His reign of peace upon the earth began,
There is the protecting tenderness of Lang-
don Mitchell's

Sleep, Babe, sleep,
mother watch doth
keep,

Ox shall not hurt
Thee, nor ass, nor
sheep,

the charm of the "Christ-
mas Folksong" by Lis-
ette Woodworth Reese,

The little Jesus
came to town;
With ox and sheep
He laid Him
down,

and the tone colors of
Sophie Jewett's "Least
of Carols,"

Loveliest dawn of
gold and rose
Steals across un-
drifted snows.

It is a rare pleasure to go back to original sources or to the larger anthologies and to make one's own selection of Christmas poems, but the books are not always easily accessible and the teacher's time is often at a premium; so that special collections which bring together some of the lyric and narrative verse enjoyed by children have an honorable place in our esteem. In FIFTY CHRISTMAS POEMS, selected

1—Percival Chubb.

This is the fourth article in a series published under the direction of the Chairman of the Book Evaluation Committee of the American Library Association, Miss Helen Martin. There are ten articles in the series.

by Florence B. Hyett, the old and the new are happily blended. Side by side with the lovely carol,

He came all so still
Where His mother was,

and the familiar

As Joseph was a walking
He heard an angel sing:
"This night shall be born
Our heavenly king,"

will be found such newer verse as William Canton's

When the herds were watching
In the midnight chill,
Came a spotless lambkin
From the heavenly king,

Katharine Tynan's

The Kings to the Stable
They brought sweet spice,
The gold and the silver

And jewels of price,
and Thomas Hardy's

So fair a fancy, few
would weave

In these years! Yet,
I feel,

If some one said on
Christmas Eve,
"Come; see the oxen
kneel

In the lonely barton
by yonder coomb
Our childhood used
to know,"

I should go with
him in the gloom
Hoping it might be
so.

Old and new are intermingled, also, in the two volumes of CHRISTMAS IN POETRY compiled by a committee of the Carnegie Library School Association. Included are some of the less well known songs and poems, such as the "Nativity Song" of Jacopone da Todi and the carol of the Russian children,

Shaggy pony, shaggy oxen,

Gentle shepherds wait the light;

Little Jesus, little Mother,

Good St. Joseph, come this night.



From
THE NIGHT BEFORE CHRISTMAS
By Clement Moore

—Courtesy of E. P. Dutton & Co.

The poems, about a hundred in number, were selected for their intrinsic worth, legendary interest, and range of appeal and they are printed on one side of the page only so that they may be mounted and used separately if desired. The inexpensive booklet form was planned expressly to meet the needs of schools and libraries at the holiday season.

With the exception of two poems freely adapted from the Old French, Eleanor Farjeon's *COME CHRISTMAS* is a book of original verse, full of the joyousness of the Christmas season. Mummers and carol singers, spicy evergreens and fragrant trees, cakes and toys—all the varied interests and pleasures of "The Week When Christmas Comes" are dwelt upon with all a child's delight. Other poems, as childlike in feeling, but more serious in tone, hark back to the Holy Night and the little Christ child in the manger. One of the most pleasing of all is the "Six Green Singers" with its lilting lines,

Green singers, God prosper the song ye
make,

As ye sing to the world for Christ's sweet
sake.

The illustrations, by Rachel Field, some in color and others in black and white, give a holiday atmosphere to the pages and the cover is gay with pictured trees and toys.

In the long ago days of Middle Ages, the scenes of the nativity, of the adoration of the shepherds, and of the worship of the Magi were dramatized for the people in mysteries or miracle plays. The same themes reappear, but in more beautiful form, in the plays of today. Three which have caught the Christmas spirit may be found in *LAD, AND OTHER STORY-PLAYS FOR CHILDREN*, by Bertha Palmer Lane. The first, a dream play in three scenes, is presented by the Lord of Misrule, a character derived from the old English revels. Nancy, a little six-year-old girl, who never tires of hearing the Christmas story, goes through the door of dreams and in the fields of Judaea sees the shepherds wending their way unto Bethlehem. She sees also the boy who went not with the shepherds, but who stayed to care for the sheep on the Wonder Night. Part of Milton's "Hymn on the Nativity," "God rest you merry, gentlemen" and other familiar songs are introduced.

The second play, "Everychild's Christmas," belongs to the morality type, the characters being Everychild, Jolity, Pride, Meanness, Selfishness, Love, Help, and the Spirit of



From

THE NIGHT BEFORE CHRISTMAS

—Courtesy of E. P. Dutton & Co.

Christmas. The third play, "The Star," presents a Christmas mystery and is a new and interesting variation on the theme of the Magi. The princess daughter of the desert king,— "like a lovely flower was she,"—who was forbidden to ride forth in her father's caravan, sees in a vision

The camels swinging slowly, one by one,
Across the stretch of sand; the daylight
hours

All filled with eager pressing onward;
night

Silent except for that great star urging
The quest,—that wonder quest each night,
each day.

The beautiful cadenced lines and dignity of tone, the poetic conception and spirit of exaltation combine to set this play apart from most of those especially written for children.

The title play in *A LEGEND OF SAINT NICHOLAS, AND OTHER PLAYS*, by Beulah Marie Dix, has its setting in mediaeval Italy. Carried away from his own land by paynims and forced to serve the Sultan as his thrall, the boy Cola is rescued by the kindly Saint, the friend of children, and restored to his parents. Though the play lacks in force, the legendary

theme is appropriate, the verse form is easy for memorization, and no elaborate scenery and properties are required for presentation.

A CHRISTMAS MIRACLE, by Anna Hempstead Branch, may meet the need for a very short play. The characters are a shoemaker, the Child, and a company of little boys and girls singing on their way to the Christmas tree.

Among the Provencal customs, going far back to ancient times in its origin, is the quaint ceremony of the adoration of the shepherds. Gertrude Crownfield's FEAST OF NOEL, recently issued, is made up of six short stories illustrating this olden rite. The

stories tell of the doves and the spotless lamb carried by the shepherds to do honor to the infant Jesus, of the boy, Guillaume, who leads the procession playing, upon his grandfather's flute, the old airs ascribed by tradition to good King Rene, and of the little Toinette, who sings the loveliest of the Provincial carols, her voice soaring like a lark above the heads of the people. Slight as the stories are, they can be used for both story-telling and reading and they will help in creating a spirit of friendliness for those in other lands. "Felix", by Evaleen Stein, originally published in St. Nicholas, and included in CHRISTMAS IN LEGEND AND STORY, also introduces the Yuletide customs of Provence, and for the older boys and girls, there are Janvier's CHRISTMAS KALENDS OF FRANCE, not as well known as Irving's OLD CHRISTMAS, but no less delightful, and Mistral's own story told in his MEMOIRS of the Christmas Eve fete and the festival of the three kings. For Twelfth Night, there is also Miss Stein's PEPIN, a tale of the old province of Bourbonnaise. Interwoven with the story of the peasant lad, who became king of the

revels, is an old-time legend of the unhappy baron, who cast to his hound "God's share" of the Twelfth-loaf and who, year after year, must wander from door to door, asking ever for the beggar's portion, yet unable to receive.

For stories other than those of legendary interest, the CHRISTMAS CAROL of Dickens has,

without question, a prescriptive pre-eminence and no Christmas would be quite complete without the presence of the Cratchits, and the Fezziwigs, Old Scrooge and Tiny Tim. Another story, that may not be as well known, is THE POOR COUNT'S CHRISTMAS, by Frank R. Stockton. This holiday fairy tale is new in book form,

though it was first printed in St. Nicholas nearly fifty years ago. The count, who loved to see children happy, had been wont to entertain them with festive merry making at his castle; but his possessions dwindled little by little, until at length he became very poor, so poor indeed, that he was obliged to sell the celebrated family bedstead upon which his ancestors for generations had slept and died. This is the situation which ends in a joyful surprise planned by a wise fairy, who is aided by a tall young giant and by the children who had so often in other years been feasted by the kindly count and his wife.

For the jollity of Christmas, Moore's 'Twas THE NIGHT BEFORE CHRISTMAS remains pre-eminent, and a new edition, with decorations in color by Elizabeth MacKinstry, is one of the autumn publications of the E. P. Dutton Company.

Only a fractional part of the Christmas literature available for young and old has been touched upon, but enough has, perhaps, been suggested to indicate the possibilities for contributing to the cultural life of the chil-



From COME CHRISTMAS
By Farjeon

—Courtesy F. A. Stokes.

dren, and as their sympathies and interests are aroused, as bonds of union are formed with those of other lands, as their consciousness is widened out from the nearby and familiar to the national and then the international, are we not doing our "bit" to make the Christmas vision of peace on earth a reality?

BOOKS FOR STORY-TELLING
OR READING

Branch. A CHRISTMAS MIRACLE, AND GOD BLESS THIS HOUSE. Adelphi Company.

Carnegie Library School Association. CHRISTMAS IN POETRY. 2V. H. W. Wilson Company.

Crownfield. THE FEAST OF NOEL. Dutton.

Dix. A LEGEND OF ST. NICHOLAS, AND OTHER PLAYS. French.

Farjeon. COME CHRISTMAS. Stokes.

Hyett. FIFTY CHRISTMAS POEMS FOR CHILDREN. Appleton.

Janvier. CHRISTMAS KALENDS OF FRANCE.

Harper. *Useful if it can be obtained.*

Lagerlof. CHRIST LEGENDS. Holt.

Lane. LAD, AND OTHER STORY PLAYS. Woman's Press.

Mistral. MEMOIRS. Baker.

Moore. THE NIGHT BEFORE CHRISTMAS.

Dutton.

Sawyer. THIS WAY TO CHRISTMAS. Harper.

David, who is eight, going on nine, spends a Christmas in the "hill country" and hears Christmas stories of different lands. Good for story-telling.

Smith. BOOK OF LULLABIES. Lothrop.

Contains cradle songs for the Christ Child and other Christmas lullabies.

Smith & Hazeltine. CHRISTMAS IN LEGEND AND STORY. Lothrop.

Stein. PEPIN; A TALE OF THE TWELFTH NIGHT. Page.

Stockton. THE POOR COUNT'S CHRISTMAS. Stokes.



From THE FEAST OF NOEL
Courtesy of E. P. Dutton

MOTHER GOOSE'S CHRISTMAS

CECILE MAE KIMBALL

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SCENE I.

(Mother Goose is sitting by the fire-place, wrapping Christmas gifts.)

MOTHER GOOSE: Yes, this is Christmas Eve, I have my last present finished and must hurry over to see the Old Woman Who Lives in a Shoe. Why, she has so many children, she doesn't know what to do. Oh! I wonder where my children are tonight. Yes, I wonder if they will have just one little thought for Old Mother Goose who loves them all so dearly? I will hurry on my way and perhaps I shall meet some of them out merry-making.

(Mother Goose puts on her hat and cape, takes basket of presents and leaves the room.)

(Curtain is drawn.)

(Mother Goose's children enter stage and find places to hide in her room.)

(Curtain is pulled back.)

SCENE II.

(Children are talking quietly when foot-steps are heard outside.)

(Jack Horner motions for the children to keep quiet, saying, "Sh—sh—sh." Mother Goose enters.)

CHILDREN: Mother Goose! Mother! Mother!

MOTHER GOOSE: My dears, you will never know how happy it makes me to see so many of you here. Now, let me see just who is here.

(Little Jack Horner, who is sitting in a corner, speaks first.)

JACK HORNER (puts thumb in pie and pulls out plum):

I am little Jack Horner,
Sitting in a corner,
Eating a Christmas pie.
I will stick in my thumb,
Pull out a plum,
Oh! see what a good boy am I.

(Simple Simon steps forth.)

SIMPLE SIMON:

Simple Simon who went-a-fishing
For to catch a whale,
But all the water that I had
Was in my mother's pail.

LITTLE BO-PEEP:

I am little Bo-Peep
Who lost her sheep
And can't tell where to find them.
But I'll leave them alone

And they will come home

Wagging their tails behind them.

(The entire poem may be used. Have sheep cut out of paper pinned on the wall. Bo-Peep may go and pin to them the tails made of cotton.)

PETER PUMPKIN EATER:

I am Peter Pumpkin Eater
Who had a wife but couldn't keep her.
I put her in this pumpkin shell
And here I keep her very well."

(Points to shell in which his wife is seated.)

LITTLE BOY BLUE:

I, little Boy Blue, was to come blow my
horn

For the sheep were in the meadows
And the cows were in the corn.

But alas! I, the little boy who tended the
sheep;

Was under the haystack fast asleep."

PETER PUMPKIN'S WIFE (pointing to little Miss Muffet):

There is little Miss Muffet

Sitting on her tuffet

Eating her curds and whey.

I'll put this spider down beside her

And frighten Miss Muffet away.

(Pulls spider out from pumpkin shell and puts it on Miss Muffet.)

THREE MEN IN A TUB:

Rub-a-dub-dub, three men in a tub.

The butcher, the baker, the candle-stick
maker.

Rub-a-dub-dub, three men in a tub.

(Other characters such as Hush-a-by Baby, Jack-be-Nimble may be added according to the number of children the teacher has.)

MOTHER GOOSE: Children, you will never know how pleased I am that you did remember me, and my poor old heart beats so happily that I feel we just must sing something.

(Any Mother Goose melody may be sung as the curtain slowly lowers.)

CURTAIN.

TESTS AND DRILLS IN GRAMMAR

FOR USE IN GRADE VII

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THE following series of eighteen exercises in formal grammar is designed to contribute toward the development of the pupils' ability to use better English through practice and drill in the correct usage of certain fundamentals. The lessons are grouped into eight units, and may successfully be taught by a combination of group and individualized work.

It is planned to give exploratory tests to the whole class to find what each pupil knows about the unit which is to be presented, and what his weaknesses, if any, are. After studying these papers, the teacher will give each pupil drill lessons on his particular difficulty. When the pupil has had the exercises and completed them satisfactorily, he will be given a final test on that unit. If he passes the test he will go on to the next unit. If not, he will spend more time on similar exercises.

If a pupil has a perfect score on the initial test, he will be excused from the formal exercises and may spend his time on free composition, reading of books, or working on a project.

The time for these formal practice periods in grammar will cover one hour each week which may be divided into five periods of twelve minutes each, two periods of thirty minutes each, or one period of sixty minutes. I favor two periods of thirty minutes each as the best distribution of time.

*In planning units of work in formal grammar it is necessary to consider on what basis the material will be selected. The trend in the last few years has been from parsing, analysis, classification, and drill on rules and definitions, to the type of exercise that compels expression or the functional application of grammatical technique. When this trend is looked into, one sees that the most logical basis for successful teaching will be frequency in usage.

A survey has been made of the following general grammatical topics for the purpose of determining frequencies in usage:

- (1) Sentence structure.
- (2) Clauses.

- (3) Phrases.
- (4) Parts of speech.
- (5) Uses of nouns,—kinds, cases and construction.
- (6) Uses of pronouns,—kinds, cases and construction.
- (7) Verbs,—tense, mood, kinds, and regularity.
- (8) Adjectives,—kind, comparison.
- (9) Adverbs,—kind, comparison.
- (10) The frequency of all other forms of speech.

On the basis of this survey, some very interesting results have been shown, and on these results recommendations for certain things to be taught in the grammar course have been made. Each of the ten topics above mentioned will be taken up separately.

The distinction between simple, compound, and complex sentences is fundamental. The compound-complex sentence is really the most important kind, since it is the most frequently used in every-day work. The study of these sentences should be limited to declarative sentences for the other forms according to meaning are of much less importance. The chances for error in the punctuation of interrogative sentences and exclamatory sentences are so rare that this principle can give very little basis for endless exercises in classification.

The three types of clauses—adverbial, adjectival, and substantive,—are practically of equal importance so far as frequency of usage is concerned. The drill on classification exercises seems unwarranted, however, since the functional distinctions serve no purpose in sentence control. A study of the discrimination between restrictive and non-restrictive clauses is important. A suggested way of working with clauses is to build sentences using clauses in place of just words. There is danger, however, of the sentences lacking unity of thought when too many clauses are used.

Not much special emphasis needs to be placed on prepositional phrases. As was suggested with the clause, sentences may also be

*The material for this discussion is from Stormzand, M. J. and O'Shea, M. V., *HOW MUCH ENGLISH GRAMMAR?* N. Y. Warwick & York. 1924.

built with prepositional phrases growing out of a single adjective or adverb.

Time could very profitably be spent on stimulating a freer use of all non-model verb forms, especially the participle. Particular emphasis should be placed on the clearing up of the confusion of past participle and past tense forms.

In regard to nouns, declension should be simplified as well as case construction. Time should be spent on the use of the correct forms of the genitive case, the proper understanding of non-possessive forms of the genitive case, and a freer use of the appositive.

Special stress needs to be given to case construction in connection with pronouns. Drill in proper context will help largely in overcoming difficulties by training the ear to be attuned to correct forms.

The study of verb forms warrants extended treatment because of conjugational complexities. Little time needs to be spent on the subjunctive mood or with *shall* and *will* for

the future. Emphasis does need to be placed on the present and past tenses. Training of the ear rather than learning the principal parts of irregular verbs is also advised.

Less time needs to be spent on adjectives and adverbs as to kinds and comparisons. If the student learns a list of the most common irregular comparisons, such as *worse*, *worst*, *better*, *best*, etc., he will have enough to carry him along. One aim of the teacher should be to stimulate a freer use of adjectives and adverbs.

Strange as it may seem, conjunctions play a very important part in sentence structure especially in compound and complex sentences. The correction of the *and* habit in oral composition as well as the faults in sentence unity due to compounding sentences will probably be continued indefinitely.

On the basis of this survey of the various phases of grammar, I have organized the accompanying series of eighteen exercises to be used in the seventh grade either semester.

OUTLINE OF UNITS.

Unit I—Mastery of the Sentence.

Initial Test.

Lesson 1: Sentence recognition.

Lesson 2: Dividing paragraphs into sentences.

Lesson 3: Uses of the comma.

Lesson 4: Combining ideas.

Final Test.

Unit II—Fourteen Common Errors.

Initial Test.

Lesson 5: Six verbs commonly misused.

Lesson 6: Correct usage of pronouns as subjects.

Lesson 7: Uses of pronouns as object.

Final Test.

Unit III—The Verb and Its Subject.

Initial Test.

Lesson 8: Agreement of subject and verb.

Lesson 9: Sentences introduced by *there*.

Lesson 10: Special uses of the singular verb.

Final Test.

Unit IV—Troublesome Verbs.

Initial Test.

Lesson 11: Principal parts of irregular verbs.

Lesson 12: Using irregular verbs in sentences.

Lesson 13: Uses of irregular verbs when meaning is involved.

Final Test.

Unit V—Uses of Nouns.

Initial Test.

Lesson 14: Appositives.

Lesson 15: Genitive Case.

Final Test.

Unit VI—Relative Pronouns.

Initial Test.

Lesson 16: Pronouns.

Final Test.

Unit VII—Adjectives and Adverbs.

Initial Test.

Lesson 17: Adjectives and adverbs.

Final Test.

Unit VIII—Prepositions and Conjunctions.

Initial Test.

Lesson 18: Prepositions and conjunctions.

Final Test.

UNIT I.

Mastery of Sentence.

Initial Test

A. Number your paper from 1 to 8. Place YES following the number if the group of words forms a sentence. If not, place NO.

1. The vine growing on the ground
2. The flowers in the field
3. The wheat was ripe
4. Before the snow came
5. A warm wind blowing
6. Late that evening as they came near the house
7. Seven little birds were in their nest
8. If the bird saw the cat, she went out on the limb of the tree

B. Find where each sentence ends; then copy the paragraph, putting in the necessary periods and capitals.

9. Later that afternoon he took his friend to the train at the station he walked up to the desk and obtained his reservations his train did not leave until late that evening so they had plenty of time to talk over the events of the day, each agreed that the visit had been a most enjoyable and pleasant one.

C. Copy the following sentences, putting in the necessary punctuation marks so that the meaning will be clear.

10. The lighthouse on the reef which lay directly in the path the boat had taken could not be seen in the distance

11. If the little boat had caught on the rock perhaps it was safe

12. The boys looked toward the reef but no boat was to be seen

13. By way of eatables the boys had with them a piece of meat two apple pies and half a dozen oranges

14. I say boys exclaimed Tom they will surely come for us when they find we don't come back.

D. Make one sentence out of each of the following exercises. You may leave out some words and add others, but you must not change the thought.

15. The road went over high mountains. It wound across narrow valleys.

16. The grade was not steep. It had been lessened by tunnels. These tunnels had recently been built through the sides of the mountains.

17. On the hillsides the snow had gone. In the valley the snow still lingered.

18. A swift river had worn its way through the rock. It had made a deep canyon.

19. People lived on the side of the mountains. Some of them were miners. These miners worked in ore mines. Others were cattlemen. These men fed their cattle on the mountain pastures.

Lesson 1

Sentence Recognition.

Some people never use sentences when they talk and for this reason are often misunderstood. Do you always use sentences when you speak? Remember a sentence always expresses a complete thought.

A. Number your paper from 1 to 8. If in the following exercises, each group of words is a sentence, copy it after the number. If it is not, put nothing after the number.

1. Near the house late at night

2. The door to the house was not locked

3. The light shining from the doorway

4. Where the ferry crossed the lake

5. The whistle blew at five o'clock

6. The steamer that sailed out of the harbor

7. The sun was shining on the meadow, the flowers were blooming, but in the child's heart there was nothing but sorrow

8. The people who wished to ride.

B. In the following exercises underscore the

groups of words which are sentences.

9. When the ship lay at anchor.
10. The shadows were reflected in the water
11. The painting was a farm view
12. Because the tide was in
13. After the sun had gone down
14. The sky was light

15. A heavy fog came in the morning
16. The ships looked like ghosts
17. Which was near the dock
18. As if it were day time.

C. Tell in one sentence what a sentence should do.

Lesson 2

Dividing Paragraphs Into Sentences.

In the compositions which some boys and girls write, the sentences are run together, no attention being given to the beginning and ending of the sentences. Can you find the ends of the sentences in the following selections?

A. Copy the paragraph, inserting the necessary capitals and periods. You may need to look back to find what a sentence is.

1. The old woman did not have time to answer as the man started talking roughly to Anne the old lady told them that some one was on his way to get them and that it would be safer for them to get out the men dropped

their clubs and ran for the truck but they could not go as their tires were flat

B. In the following exercise copy just the words with which the sentence ends and the next one begins. Be sure to put in the necessary punctuation marks.

1. Our class would like to carry on a correspondence with a seventh grade in another part of the United States if it is possible we should like to exchange letters with boys and girls in a section of the country differing from our own will you kindly let us know how we can arrange such a correspondence

Lesson 3

Uses of the Comma.

Punctuation marks are used to make the meaning of a group of words clear. One might have the sentence *Don said Jack come here*. This might be read in two different ways depending upon where the comma is placed. Can you tell the two ways? Be sure to look up your rules for the use of the comma before attempting the following exercises.

Copy these sentences, punctuating each in such a way that will make the meaning clear:

1. Several bullets hit the house but not one entered.
2. After we pitched camp we did some looking around.
3. "Mr. Blake" Jean said "We are grateful

to you".

4. They left behind muskets, cutlasses and powderhorns.

5. Our dog the one that ran away came back.

6. When I first went out of the door the last soldier was just fleeing.

7. The train whistled the boy ran but he was late.

8. Mr. Jones our Scout Master is here.

9. "I know" he answered "that is right".

10. We played our best to the final whistle but our best lacked one goal of being enough to win.

Lesson 4

Combining Ideas.

When some boys and girls, and even grown people, use sentences they make them short and choppy. Their speech would be much smoother and pleasanter if they combined

their sentences a little. Don't always use *and* to connect your sentences; vary the connecting word.

Express each of the following exercises in one sentence. You may omit some of the words or add others, but do not change the thought.

1. My pony has a long tail. He is a nice pony.
2. Tag met us. He carried our basket in his mouth. It was a little one.
3. Jack went down town. Jerry went down town. Jean stayed at home.
4. It thundered. The lightning flashed. Then it rained.
5. I slipped. Hardly had I gained a foothold when I slipped again on the ice. This time I fell.

6. The soldiers carried bayonets. They carried bullets.

7. The soldiers were surrounded by the enemy. The enemy kept a close watch.

8. The men were in danger of starving. They dared not leave their shelter.

9. Above them were friendly aeroplanes. These dropped food to them. The men could not get the food without endangering their lives.

10. After four days the soldiers were rescued. Only a few remained. Many had been killed. Many more had died from wounds.

Final Test

A. Write on your paper the number of each group of words that forms a complete sentence:

1. The house was made of bricks
 2. The dog barking in the house
 3. Whenever he went out of the house
 4. A ragged boy stood near the house
 5. In the evening before dusk
 6. As soon as I left the tent
 8. We did not feel the wind as we scudded
 7. The old man who left early
- before it.

B. Find the ends of the sentences; then copy the exercises, putting in the capitals and periods that are needed.

9. I expected to see the crows struggle over the food nothing of the kind happened the first crow stopped eating looked at the other a moment and flew away the first crow came back and the second crow then went up to the food each of the crows seized a portion of the food and flew away with it their respect and good will for each other seemed perfect.

C. Copy these sentences, punctuating them in a way that will make the meaning clear.

10. The day was bright and clear and the

dew was still upon the grass

11. After the men had eaten they started through the woods in search of adventure.

12. The leader of the party suddenly stopped

13. Hark boys he said I think I hear a sound

14. By the side of a stream they found a youth with hair tangled with his clothes awry and everything about him seemed to tell of sorrow and woe

D. Make one sentence out of the following exercises. You may leave out any words and add others but you must not change the thought.

15. The cowboys were daring riders. They were skillful too.

16. The men were Spaniards. They had flashing black eyes.

17. The broncho bucked. The cowboy was thrown from his saddle.

18. The riders were on bronchos. They dashed down the road. There was a clattering of hoofs.

19. Each cowboy wore leather chaps. These were to protect him. They each carried a lasso.



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UNIT II.

Fourteen Common Errors.

Initial Test

A. Copy and complete, using words from the list below Number 5:

1. Some of the birds have ——— north.
2. The aeroplane ——— across the ocean.
3. The boys ——— a bear in the woods.
4. The girls ——— their work.
5. The deer ——— swiftly toward the

woods.

went	come	seen	did	run
gone	came	saw	done	ran

B. Use pronouns to complete these sentences:

6. My friend and ——— climbed a mountain.

7. ——— and ——— saw a strange sight.

8. A message came to my mother and ———.

9. My friend is older than ———.

10. Jack knew it was ———.

C. Complete, using words that make sense.

11. Have the children what they need? No, they ——— no pencils.

12. Have you Jane's book? No, I ——— it.

13. In asking permission, Billy should have said "——— I go, please?"

14. Mary likes to ride fast, but her sister ——— enjoy it.

Lesson 5

Six Verbs Commonly Misused.

There are several verbs that are often incorrectly used when they denote past time. Six of the most common of this group are *break, come, do, go, run, and see*.

A. Show in a sentence that you know how to use their principal parts correctly.

1. break, broke, broken
2. come, came, come
3. do, did, done
4. go, went, gone
5. run, ran, run
6. see, saw, seen

B. Copy the sentence, using the correct verb form in each:

1. The gentleman has (went, gone) to the game.

2. If I had known that, I should not have (came, come) to see you.

3. This problem can not be (did, done).

4. They had been (went, gone) about an hour.

5. A hard storm has (broke, broken) many branches from the trees.

6. John (broke, broken) his knife.

7. Have you ever (saw, seen) a midget?

8. As soon as they (saw, seen) him, they began to run.

Lesson 6

Uses of Pronouns As Subjects.

Certain pronouns vary their form according to their use. The following forms are always used as the subject of the sentence or when some form of the verb *to be* is understood at the end of the sentence: *I, he, she, we, they, who*.

Copy and complete, using different pronouns:

1. James' sister and ——— are going to cross the ocean.

2. He and ——— have purchased their tickets.

3. ——— will be on the ocean six days.

4. My brother and ——— often hike on Saturdays.

5. ——— enjoy outdoor sports.

6. We know the fellow ——— is the captain of the team.

7. The rest of the boys are better players than ———.

8. My sister is taller than ———.

TESTS AND DRILLS IN GRAMMAR

Lesson 7

Uses of the Pronoun As Object.

The pronouns that may be used as the object of a verb or a preposition are as follows: *me, him, her, us, them, whom.*

Complete these sentences using the above forms:

1. For the masquerade Jean's mother dressed — and her brother as gypsies.
2. Jack's pony kicked —.
3. Jane saw my sister and — at the

concert.

4. The brother of the children gave — bread and milk.
5. The boy — you saw was my cousin.
6. When the boys teased the dog, he turned and bit —.
7. The party was for —.
8. A disagreement arose between — and —.

Final Test

A. Copy and complete, using words from below Number 5:

1. In the field we — piles of beets.
2. The farmer — his threshing early.
3. A rain — from the east.
4. The boys have — home.
5. When the child — father, he —

to meet him.

seen	did	came	went	run
saw	done	come	gone	ran

B. Use pronouns to complete these sentences:

6. A notice came for mother and —.
7. — and — are going to town.

8. My father and — like to read the same books.

9. He is a faster reader than —.

10. My brother knew it was not — who lost the tickets.

C. Complete, using a word that makes sense:

11. Have you my pencil? No, I — it.

12. Is the boy ready for work? No, he — no book.

13. — I borrow some paper, please?

14. Jim likes to skate in summer, but Bob — enjoy it.

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A SELF-MARKING ENGLISH FORM TEST

FRANK L. CLAPP and ROBERT V. YOUNG

University of Wisconsin

Madison, Wisconsin

GIANT strides have been taken during the past two decades toward the perfection of group tests of intelligence and of school achievement. Through the employment of scientific procedure, the validity of all tests has been greatly increased. When checked by statistical treatment, a majority of our tests are found to be sufficiently reliable.

The great deterrent to the wider use of standardized tests has been the large amount of time and energy required for their scoring. To eliminate this last objection, the self-marking school tests have been devised, and will, it is hoped, give additional impetus to scientific procedure in schools. In these tests, the answer of the pupil is automatically recorded as right or wrong. In addition to saving the time and energy of the teacher, this also eliminates the possibility of error in scoring.

How the choice of the pupil is automatically recorded as right or wrong may be seen by reference to the following excerpts from the English test.

(Page 1)

PART 1

DIRECTIONS—There is something wrong or omitted in each of the following exercises. At the right of each are given four places where the mistake *may be*. Mark in the square before the word or group of words that tells where the mistake is.

- | | |
|-----------------------------------|---|
| 1. Children love their parents | <input type="checkbox"/> Children
<input type="checkbox"/> heir
<input type="checkbox"/> parents
<input type="checkbox"/> end of sentence
<input type="checkbox"/> this |
| 2. this work is easy. | <input type="checkbox"/> end of sentence
<input type="checkbox"/> work
<input type="checkbox"/> easy
<input type="checkbox"/> city |
| 3. The city of madison is pretty. | <input type="checkbox"/> madison
<input type="checkbox"/> pretty
<input type="checkbox"/> end of sentence |

(Page 1a)

- | | |
|-------------------------------------|-----------------------------------|
| <input checked="" type="checkbox"/> | 1. Period—at end of sentence |
| <input checked="" type="checkbox"/> | 2. Capital—first word of sentence |
| <input checked="" type="checkbox"/> | |
| <input type="checkbox"/> | 3. Capital—name of town |

Page 2a)

Explanation of Marking

While the pupil is doing the test, the vertical row of squares on page 1a rests on the carbon strip on this page. This carbon reproduces the pupil's mark on page 1a.

In exercise 1, page 1, the pupil has done the exercise correctly by marking in the square before the words "end of sentence." By the carbon strips, on page 2a, the pupil's mark is reproduced on page 1a. That the pupil's answer to exercise 1 is correct is shown by the fact that the reproduced x falls within the single square adjacent to exercise 1 on page 1a. Exercise 2 is also correct. The pupil, however, failed on exercise 3, as is shown by the fact that the reproduced x does not fall within the square which precedes this exercise on page 1a. The error is diagnosed as "Capital-name of town."

It is seen above that the pupil's answer is correct if the x falls within the square on the reverse side of the sheet on which he works, and incorrect if it does not fall within the square. In getting the score of a pupil the teacher counts the squares within which no x is reproduced, thus determining the number of errors. Subtracting that number from one hundred (the total number of exercises) gives the pupil's score.

In a room containing thirty pupils, the scores for all pupils have been determined and recorded in five minutes, the teacher doing all the work. In fifteen more minutes the teacher had a list of the errors made by the pupils and had determined the number of pupils making each error. The pupils' marks are reproduced on page 1a, 2a, and 3a, which are the reverse sides of the three pages on which the pupils work. These reverse sides are concealed while the pupils work since the

leaves of the test folder are uncut. After the pupils have finished, the leaves are cut and the scores obtained as above described.

The test is composed of three parts. Part I is devoted to capitalization and punctuation, Part II to word form, and Part III to grammar. Parts I and II include the common types of errors found in the various "error" studies. All of the points included in Clapp's Test for Correct English, together with a few others, have been included. The test includes more than eighty-five per cent of the type errors. Part III contains the points in grammar that appear to be most emphasized in modern English textbooks and courses of study.

The following sample exercises from Parts II and III will serve to illustrate further the self-marking device, and give some idea of the types of error tested.

PART II

DIRECTIONS—Mark in the square before the word or group of words that should be used in the blank. Do not fill in the blank.

16. —and your mother may come. ☐ You ☐ Yourself
17. I—what happened. ☐ knowed ☐ knew
18. John—hurt. ☐ isn't ☐ ain't
19. I have.....my lesson. ☐ taken ☐ took
20. The man—me a knife. ☐ give ☐ gave
21. Frank and—can do it. ☐ me ☐ I
22. John can eat—apples. ☐ two ☐ too
23. Miss Brown, —I speak to Nellie? ☐ can ☐ may
24. Isabelle—a good breakfast. ☐ ate ☐ eat

PART III

DIRECTIONS:—Go on just as you have been doing.

85. Mr. Black's son is a farmer. ☐ Mr. Black's ☐ farmer
The complete subject of the above sentence is——. ☐ Mr. Black's son ☐ son
86. John ran very rapidly down the stairs. ☐ down ☐ rapidly ☐ stairs ☐ ran
In the sentence above the verb is——.
87. Did Mary eat bread? ☐ bread ☐ Mary
The object of the verb is——. ☐ eat ☐ Did
88. We worked in the field before dinner. ☐ We ☐ worked
The phrase "before dinner" modifies——. ☐ field ☐ in
89. Down from the tree fell the awkward boy. ☐ Down from the ☐ tree the tree ☐ the awkward boy
The complete subject is——. ☐ from the tree

The test has been used in a wide geographical territory and the June norms (medians) for both age and grade are established as given in the following table:

Grade Standards

Grade	Median Score
5	65
6	75
7	80
8	85
9	88
10	90
11	92
12	93

Age Standards

Age		Median Score
Years	Month	
9	6	50
	7	51

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Years	Month	Median Score
	8	52
	9	53
	10	54
	11	55

10	0	56
	1	57
	2	58
	3	59
	4	60
	5	61
	6	62
	7	63
	8	64
	9	65
	10	66
	11	67

11	0	68
	1	69
	2	70
	3	71
	4-5	72
	6-7	73
	8-9	74
	10-11	75

Years	Month	Median Score
12	0-1	76
	2-3	77
	4-5	78
	6-7	79
	8-9	80
	10-11	81

13	0-2	82
	3-5	83
	6-8	84
	9-11	85

14	0-3	86
	4-7	87
	8-11	88

15	0-5	89
	6-11	90

16	0-5	91
	6-11	92

17	0-12	93
----	------	----

18	0-12	94
----	------	----



—Courtesy, Harcourt, Brace

From THE LITTLE PEOPLE OF THE HILLS,
By Frances Choate and Elizabeth Curtis

WHAT BOOK SHALL I BUY FOR MY BOY?

RUTH A. BARNES

*Assistant Professor of English,
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Ypsilanti, Michigan*

WHAT SHALL I get for my boy to read? He is twelve, and an omnivorous reader; also a critic of the books we give him. He says they are all dead—just not half as interesting as the *Police Gazette*, or *Diamond Dick of Death Valley*. Such might easily be the problem of half the mothers who inquire of girl book clerks just what to do about it all. When neither the girl behind the book counter nor the purchaser before it is a psychologist, the boy reader fares badly. Best sellers are not always the most suitable for twelve year olds. Even the boy's teacher isn't always ready or able to advise regarding a boy's reading material, although she may be asked to contribute suggestions.

Two books of particular interest to growing boys have appeared recently. Will James—*SMOKY, THE COWHORSE* (Scribner, \$3.00), illustrated by the author with pen sketches, is a favorite. It won the Newbery Prize last October and presents a fascinating picture of real ranch life, such a picture as any youth who enjoys both nature stories and the "wild west stuff" might like. A similar spirit of comradeship for the wild animals is to be found in Felix Salten's—*BAMBI* (Simon and Schuster, 1928). Always there are the works of Thompson-Seton to be had, and Charles G. D. Roberts' and Kipling's *JUNGLE BOOKS*. All book dealers can supply them in many editions at different prices. They are wholesome, cleverly written and of great fascination to a boy whose interest in Scout life plays a big part in every summer vacation.

To the boy who would reach past the smoke of his own roof to distant parts and thrilling experiences, nothing has ever quite taken the place of that old favorite, *ROBINSON CRUSOE*. Every boy and girl reads it and will read again and again, if he owns either of two attractive editions. One is illustrated by Milo Winter (Rand, \$1.75), and the other in color by E. Boyd Smith (Houghton, \$2.00). Herman Melville wrote *MOBY DICK* over a hundred years ago when Boston's Clipper ships sailed

the seven seas. The excitements and the thrills of that whaling story are perennially re-lived. Two standard editions for different purses are available.²

Melville's—*TYPEE* has quite as many thrills, as does Bullen's book, *THE CRUISE OF THE CACHELOT* (Appleton, \$2.00) or Stevenson's old favorite, *TREASURE ISLAND*. (Illustrated in color. N. C. Wyeth. Scribner, \$2.50).

"Fifteen men on a dead man's chest

Yo! Ho! Ho! and a bottle of rum,"

has been read by many a midnight lamp—certain proof of its popularity. *TREASURE ISLAND* stands in a unique position as a book without a romantic touch. Jim, the boy, is a hero. His mother is the only woman character, and each chapter forms a closed event, but a unit in the entire story. That is why *TREASURE ISLAND* makes excellent reading aloud.

Charles Nordup—*THE PEARL LAGOON*, or Charles Boardman Hawes' *DARK FRIGATE* (Little, \$2.00), will bring vicarious experiences by the dozens. *THE ADVENTURES OF BILLY TOPSAIL*, by Author Norman Duncan (Revell, \$1.75), is not at all slow or dull for fireside hours this winter. These are but a very few of the excellent nature and adventure material available for fifth, sixth or seventh grade boys who enjoy reading as a pastime.

For the hero-worshiping mind of either the grammar-grade boy or grammar-grade girl, James Baldwin has made some attractive translations from the epic materials of three great countries.³ Germany is represented by *THE STORY OF SIEGFRIED*, France, by *THE STORY OF ROLAND*, Finland, by *THE SAMPO*.

They are all in "that vast, dim region of myth and legend" where the sources of the literature of modern times are hidden. They serve to build those fine ideals of stability, loyalty and truth that have been developed through generations of readers in the respective countries of the heroes. A de luxe copy of *HIAWATHA*, illustrated beautifully on every margin and space, will have much the same purpose, with the ideals of the American Indian as background.⁴

¹Ernest Thompson-Seton — *WILD ANIMALS I HAVE KNOWN*.

Ernest Thompson-Seton—*KRAG AND JOHNNY BEAR*.

Charles G. D. Roberts—*KINDRED OF THE WILD*.

Rudyard Kipling—*JUNGLE BOOK I*.

Rudyard Kipling—*JUNGLE BOOK II*.

²Herman Melville—*MOBY DICK*.

Illustrated by Mead Schaeffer (Dodd, \$3.50).

Illustrated by Donald Humphreys (Macrae, \$1.50).

³Published by Scribner. \$2.00 each.

⁴Longfellow's *HIAWATHA* (Parrish), Wyeth, Remington edition—Houghton, \$4.00 or (Putnam, \$2.50).

Lindbergh's *WE* is a winner now. It may be had at any book store, and leads naturally and easily into the reading of books on aeronautics. I suggest A. M. Jacobs, *KNIGHTS OF THE WING* (Century, \$2.00); Elmer Allen, *MODEL AIRPLANES; HOW TO BUILD AND FLY THEM*. (Stokes, \$3.50), and Major Victor W. Page, *EVERYBODY'S AVIATION GUIDE* (Henley, \$2.00).

Richard E. Byrd's *SKYWARD*, (Putnam, \$3.50), is reputed to be a life of the famous flyer written by himself. The craft books by Dan Beard, any of them, would be a valuable investment for any family to make in the future of its young people.

Such humorous material as Edward Lear's *COMPLETE NONSENSE BOOK*, (Duffield, \$3.50), is excellent for both young and old and sharpens wits for father, mother, Willie, and Mary. Lucretia Hale's *PETERKIN PAPERS* (Houghton, \$2.00), fits beautifully into that trying age when boys and girls have "all kinds of sense but common sense."

SHEN OF THE SEA, by Arthur B. Chrisman, (Dutton, \$2.00), the Newbery book two years ago, is classed as a folk-tale, but there is no good reason why older boys and girls should not enjoy its sly humor, and clever wit. *DON QUIXOTE*, by Miguel de Cervantes-Saavedra, retold by Parry, and illustrated by Walter Crane (Dodd, \$2.50), has a great deal of spirit and humor. It is perennially new each season and has as much charm now as in the days of chivalry.

"But my girls! What shall I have them read?" I hear a tired mother ask. Were I behind the book counter my reply would be, "Madam, there is no good reason why they shouldn't enjoy just what your boys are reading in adventure, hero-tales, nature or crafts. You may always fall back upon *REBECCA OF SUNNYBROOK FARM*, (Houghton, \$2.00), and Wiggin's other book, *BIRDS CHRISTMAS CAROL*, (Houghton, 75c), with its chapters all about the "Ruggleses in the rear." Helen Hunt Jackson's *NELLIE'S SILVER MINE*, (Little, \$2.00), and the newer *CHILDREN OF THE MOUNTAIN EAGLE*, by Elizzabeth C. Miller,

(Doubleday, Doran, \$2.00), are not so common, but none the less delightful.

Many other types of stories exist for both boys and girls; the really-so class pleases some and others prefer imaginative material. For the lively boy there is always Mark Twain's *ADVENTURES OF TOM SAWYER*. I recommend it for the age of youth that would get a big joy out of showing up in time for its own funeral as Tom did. For the active Tom-boy girl there is also a "Tom Sawyer book." Its title is *WHAT HAPPENED TO INGER JOHANNE*, by Dik-ken Zwilgmeyer (Lothrop, \$1.75).

Poetry holds great interest for many children; in fact for a surprising number of sensitive souls timed to the joys of rhythm, alliteration, beauty, and music. There is no better complete edition than Burton E. Stevenson—*HOME BOOK OF VERSE FOR YOUNG FOLKS*. It is illustrated by Pogany (Holt, \$3.00). My book dealer says of it, "There aren't a great many perfect books in the world, but this is one of them." I am personally very favorable toward Untermeyer's collection which he calls *THIS SINGING WORLD*. It has modern materials in poetry for children. In individual poets of more recent date, Walter de La Mare touches a child's heart. He has four shorter compilations, but my choice for a grammar grade child would be *PEACOCK PIE*. It costs, I believe, \$2.00.

History, with its twin brother, biography; both are appealing fields of interest to many children. Scientific books of various and sundry types could well be chosen. An eye should always be kept on the mechanical points of a book, its binding, its print, its margin, and last but not at all least, its pictures. Modern illustration has made each book it touched "a thing of beauty and a joy forever." There is no reason why every child should not own a few well-chosen books, thereby not only enjoying the pride of ownership of a lovely book, but also making that one book his friend and companion with whom he may spend pleasant hours living in strange places and other days.



THE JUNIOR RED CROSS AS A MOTIVATING FORCE IN ENGLISH

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IN considering the Junior Red Cross as a motivating force in English, the primary purpose of the organization should be kept in mind. The Junior Red Cross has been organized for the purpose of instilling in the lives of children the ideal and practice of service, the understanding and acceptance of civic responsibility, the need of fitness for service, and the cultivation and maintenance of a spirit of helpful friendliness toward children of all countries. However, the program of the Junior Red Cross, in serving these larger ends of education, also meets curricular needs. The varied activities of the Junior Red Cross fit admirably into that theory of education generally accepted in the United States by which purposeful activities on the part of the child are made the point of departure and the organizing principle of instruction. It is the theory that instruction in oral and written language, arithmetic, geography, manual training, and other subjects will be more effective when the child has immediate use for the information and skill acquired in the classroom.

The Junior Red Cross supplies a motive which results in honest interest in school work. This is especially true in the field of English teaching. Teachers have observed how children form a positive dislike for some topic or subject, especially English, which they are forced to study without adequate motive for its mastery. One reason why pupils often dislike composition is that the writing they do is to serve no useful purpose except to meet the teacher's requirement that each pupil shall turn in a one-page theme. Too often there is nothing to be accomplished which the pupil desires to achieve. However, when a pupil does his art work not merely for the sake of seeing it displayed on the walls of the classroom, but to make greeting cards for some hospitalized ex-service men, a socially valuable motive is supplied. When a pupil, instead of writing a one-page theme for the teacher, writes a letter interpreting his community and his country to children of other lands, or a

letter of inquiry in regard to some proposed service activity, or a letter to send with cards and gifts made for shut-ins or hospital patients, letter writing becomes broadly significant. When the poems and book reviews are written for publication in the JUNIOR RED CROSS NEWS, to be read by the hundreds of thousands of Juniors everywhere, this creative work takes on a more vital worth.

The international school correspondence is one of the most important means of thus vitalizing English instruction. Since this phase of the Junior Red Cross work is to be discussed in a subsequent article, the other opportunities for correlating English teaching with the activities of the Junior Red Cross will be taken up at this time. The JUNIOR RED CROSS NEWS, the official organ of the Junior Red Cross, not only contains stories and informational material concerning the work of Juniors the world over, but also furnishes a real incentive to effort in the field of composition. Space is provided in every issue of the magazine for the original poems and stories, and book reviews of Juniors. For instance, the March, 1928, issue of the JUNIOR NEWS contains the following contributions by children—

SPRING.

A fairy is working in our dreary yard,

Where the trees are so bare and so brown.

The grass that was dead all the long winter
through

Is wearing a new emerald gown.

The lilacs are studded with buds of bright
green;

Fat pussies to willow boughs cling.

I know that this wonderful work is all done
By a fairy that people call Spring.

—BUNNY ROWLEY.

Grade 7, Sidney Pratt School,
Minneapolis, Minn.

SUNSET.

The sun sets over the rippled bay,
 The ships are anchored tight.
 The yellow lamps glow cheerily
 And the world prepares for night.

The sky is golden yellow,
 Reflected on the bay.
 The birds are winging homeward
 In the sun's last ray.

The ships are in the harbor,
 The naked masts loom high.
 The skipper is at home in bed
 For night is drawing nigh.

The harbor is deserted,
 Lights are winding here and there,
 Venus twinkles dimly,
 Peace lingers in the air.

HALLIE FRANCES FRANKLIN,
 Age 11 years.

Grade 7, Cleveland School,
 Crawford, New Jersey.

Even though the youthful authors have indulged in considerable "poetic license," these bits of childish verse contain some very pleasing touches. And what is of far greater importance, the appearance of these poems in print furnishes a strong incentive for greater effort along this line.

The May, 1928, issue of the NEWS contains this very delightful review of Miss Upjohn's book, *FRIENDS IN STRANGE GARMENTS*.

"This is a charming book. It is made up of sixteen stories of children in different lands. Of them all I cannot choose which I like best. But I think I like best "The Fairy Ring," a story of Stefano and Ileana who found a fairy ring of mushrooms and wished in it. I also enjoyed "Elena's Crambella." A crambella is an Italian Easter cake made of flour and sugar and olive oil, and it tastes like a crisp cookie. A boy has a cake in the form of a galloping horse and a girl has one in the form of a dove. In both is baked an Easter egg and the cake is stuck full of feathers that wave and look festive.

"I liked the story of Zorka, the Montenegrin girl and her two pigs, Mirko and Marko; of Todor and his adventures; of Kossovo Day in North Serbia where they celebrate a defeat; and of Rahmeh, the little Palestine girl with Nib, her pet camel and brave little Jeida, her donkey. In fact I like every story in the book.

"These stories are told with such description that you can see the children the stories tell about, the surroundings about them and all the things that the children see as clearly as if you were with them. Miss Upjohn, herself, has illustrated the book and there is a full-page picture for every story.

"If you are at all interested in children from foreign parts you will be unable to resist this fascinating book."

BARBARA DORRITT LEONARD,
 12 years old.

Randall School, Madison, Wis.

Unquestionably, the little author of this interesting criticism found infinitely more satisfaction in seeing her review appear in print than to have turned it in to be read and enjoyed only by the teacher.

Besides furnishing an opportunity for utilizing these literary attempts of Juniors through their publication in the NEWS, the Junior Red Cross offers many other opportunities for motivating English instruction. In the matter of letter writing many occasions arise in which the ability to write a good business letter of friendly greeting is imperative. A class may decide to make up a box of books and toys for the children in an orphan's home. A letter to the superintendent of the institution, making inquiry as to whether or not such a box would be acceptable must be written. Here is a real situation in which the pupil must rely upon his ability to write a good business letter. Perhaps another group of Juniors has prepared a set of greeting cards for the hospitalized soldiers of an institution. A letter of transmittal should accompany the gift. Here again is a real situation for letter writing. No child will have to be urged to do his best. His own interest in the service activity will call forth his best effort.

The following letters which have actually been written and sent by Juniors in connection with service activities show how the Junior Red Cross functions in creating real, life situations and a felt need for skill in letter writing.

The first letter was written by a fifth grade pupil to accompany a package of greeting cards designed in the art class to brighten the Easter of the disabled soldiers in a state institution.

—— School,
Madison, Wisconsin,
April 4, 1928.

Dear Soldier Friends,

We are writing this letter to let you know that the fifth grade children of the —— School are sending you a package of Easter cards. We children took great pleasure in making these cards. The teachers who helped us were happy in helping us to make you happy.

We want to let you know that children as well as grown-up folks appreciate what you and many other soldiers have done for us.

We hope you will all have a joyful Easter.

Your friends,
The Fifth Grade Children
of —— School.

The next letter was written by a seventh grade pupil to send with a collection of jokes to the disabled soldiers in a state hospital. The jokes had been attractively mounted on colored construction paper as an art project, and some six hundred of them sent to the hospital.

—— School,
Madison, Wisconsin,
April 19, 1928.

The Soldiers of Wisconsin Memorial Hospital,
Mendota, Wisconsin.

Dear Friends,

We are members of the Junior Red Cross of the —— School. This year we have tried to do a few things for the happiness of others, and we are learning that such work makes us happy too.

The jokes in the package we are sending you were collected and mounted by pupils of the seventh grade. We hope you will have as much fun reading them as we had collecting and mounting them.

Sincerely yours,

—— Junior Red Cross.

This third letter was written by a pupil in a sixth grade class to send with a bowl of narcissus bulbs which had been grown by the children to bring Christmas cheer to an invalid lady in the neighborhood of the school.

—— School,
Madison, Wisconsin,
Dec. 21, 1928.

My dear Miss ——,

The sixth grade children of our school are sending you a bowl of narcissus bulbs which we hope will be in bloom for you on Christmas Day.

We had an interesting time watching the bulbs sprout and grow. We hope that they will help to make your Christmas a happy one.

With many kind thoughts, we are,

Most sincerely yours,

Sixth Grade Pupils.

Thus it will be seen that the Junior Red Cross furnishes abundant opportunity for vitalizing English teaching and for utilizing the production of the English classroom. That the Junior Red Cross serves as an inspiration to composition is well shown in the following beautiful expression of what the Junior Red Cross is—a composite piece of work by the Juniors in a composition class of John Marshall Junior High School of Chicago.

I AM—

I am the spirit of love among the little children—the little children of the world.

I help to establish love and joy among all.

I make all children love each other because we are all children of God.

I help people to see each other as they really are.

I save the lives of the little children of the future.

I am the rose among the thorns.

I am Heaven among the Hells of War.

I bring happiness where sorrow reigned.

I am the spirit that binds the future citizens of the world together.

I am for the people who are helpless and in need.

I am the spirit of education.

I stand for all that is just, honest and beautiful.

I help develop peace throughout the countries for the coming ages.

I am the spirit of healing that heals the wounds of hate.

I am the spirit of international love among children.

I am the Junior Red Cross.

— EDITORIALS —

Let There Be Variety

PERHAPS one of the bitterest experiences of adult life is a lonely Christmas with nothing but ghosts of past merriment for company. Yet it is the destiny of most of us to undergo just this.

Nevertheless, there is no reason why memories of Christmas time should be ghosts of the past. True, if they consist only of the recalled sensations of childhood—the dry rattle of holly, the scent of pine, and the taste of Christmas dainties—they will ring hollow in later years unless they are accompanied by the enlivening spirit embodied in a multitude of Christmas legends and stories.

The whole trouble lies in the paucity of our knowledge of these legends and stories. Rarely does more than one of these become really familiar in a home. In one household THE CHRISTMAS CAROL may be familiar; in another, "Hang up the baby's stocking," in scores of others, Clement Moore's NIGHT BEFORE CHRISTMAS. In schools this same meagerness is common. THE OTHER WISE MAN, and Scrooge and Tiny Tim in various adaptations are presented year after year, to the exclusion of almost everything else.

Narrowness of range in Christmas literature tends to bring about sentimentality rather than understanding and wholesome contemplation. There is need to cultivate in children ample background of Christmas legend and story. With such backgrounds, time brings maturing richness to the holiday; without them, personal recollections may become morbid through the passing of years.

Elementary school teachers have the opportunity of spreading before children a splendid array of Christmas lore—varied and beautiful plays and poems, tales and legends from many countries, all quickened with the spirit of Christmas. Many of these have survived for centuries. Some of them are the very foundations for Christmas custom.

In this number of The Review, two articles furnish the teacher with a variety of Christmas material. On page 291 appears an article on "Christmas Through the Ages," by Miss Elva S. Smith. Miss Mildred Krise has compiled a "Bibliography of Christmas Literature," which will be found on page 313.

If readers of The Review will use these two articles for the purpose of introducing variety into Christmas programs for the little people, they will certainly enrich these holidays—and future holidays as well.

Grammar Should Be Practical

THE discussion and the tests, with accompanying lesson plans, by Miss Janet Rieman, page 297, will prove valuable to teachers of the upper grades not only for actual instructional purposes, but for a study of the methods they embody.

Miss Rieman, in preparing these tests and drills, has recognized that before grammar is taught as syntax, it must first of all be understood as functional speech. There is no more sense in teaching constructions which never occur in the language of pupils, or in the language they are likely to use as adults, than there is in teaching the spelling of words which will never be written by ninety-nine per cent of the class outside of school.

Miss Rieman, therefore, gave first consideration to investigation in relative values of grammatical forms, matters such as the frequency of the occurrence of certain forms in speech or composition, and the heinousness of certain errors. Working from this point of view she prepared a schedule of study. As a further precaution against waste in time and effort she decided to use initial tests in order that the pupils' needs in these specific grammatical constructions might be met.

Pupils who acquitted themselves satisfactorily in these initial tests are permitted to do reading or writing which will be of more profit to them than drills in grammar. All other pupils are required to take the lessons and attain a satisfactory standard on final tests covering the range of the drills.

A further refinement of this outline might be made on the assumption that there will be two or three distinct groups in the class for which material is provided: a slow, or backward group, a group of medium, or average attainment, and a superior group. On this basis it might be well enough to provide exercises in grammar for the superior group, recognizing thereby that the limits of even practical grammar are wide rather than narrow.

SHOP TALK

A BIBLIOGRAPHY OF CHRISTMAS LITERATURE

MILDRED KRISE
Hamtramck, Michigan

SOME SUGGESTIONS CONCERNING CHRISTMAS.

Here is a list of stories, poetry and other material that may be useful to teachers who are seeking to give the Christmas season its full measure of beauty, significance and dignity.

Since there are relatively few pieces of distinguished literature that deal specifically with the subject of Christmas, material is included that is emotionally and imaginatively harmonious with the spirit and atmosphere of the Christmas festival.

STORIES HAVING CHRISTMAS THEME OR SETTING.

Books for Teachers.

Aldon—WHY THE CHIMES RANG.

Dickens—A CHRISTMAS CAROL.

Poulson—IN THE CHILD'S WORLD: Christmas in the Barn, 119-122; The Bird's Christmas, 125-129.

Bailey & Lewis—FOR THE CHILDREN'S HOUR: The Christmas Story, 230-233; The Legend of St. Christopher, 233-235; Babouspa, 235-237; The Legend of the Christmas Tree, 237-238; How the Fir Tree Became the Christmas Tree, 238-240; The Pine Tree, 240-244; Little Cosette, 244-248; Tiny Tim, 248-251; Mrs. Santa Claus, 251-254.

Evans—WORTH WHILE STORIES FOR EVERY DAY. The Birth of Jesus, 156-159.

Lindsay—MORE MOTHER STORIES: The Christmas Cake, 165-171; The Christmas Stocking, 175-183.

O'Grady—THE TEACHER'S STORY BOOK: Christmas Eve, 11-13; Christmas Morning, 13-15; The Christmas Tree, 15-17; Christmas Story, 33-40; Wee Robins' Christmas Day, 138-141; The Three Little Christmas Trees That Grew on the Hill, 245-247.

Coe—THE THIRD BOOK OF STORIES FOR THE STORY-TELLER: The Christmas Angel, 117-126.

Bryant—STORIES TO TELL THE LITTLE ONES: The Christmas Tree That Lived, 107-116.

Bryant—HOW TO TELL STORIES TO CHILDREN—Fulfilled: A Legend of Christmas Eve, 172-178; The Story of Christmas, 250-253.

Mabie—THE BOOK OF CHRISTMAS: Christmas Roses, 241-245; The Fir Tree, 245-256; The Christmas Banquet, 257-274; A Christmas

in Exile, 275-280; The Rehearsal of the Mummer's Play, 280-204.

Bailey—STORIES FOR EVERY HOLIDAY: The Christmas Tree Club, 88-97; Trusty's Christmas, 98-107; Marjory's Christmas Shop, 108-117.

Schauffler—CHRISTMAS: Stories and Poems.

Dier—CHILDREN'S BOOK OF CHRISTMAS: Stories and Poems.

The Following Books Are Used by the Children:

Brown—THE CHRISTMAS ANGEL. Grades 4-6.

Crothers—MISS MUFFET'S CHRISTMAS PARTY. Grades 3-4.

Dickens—TWELVE CHRISTMAS STORIES. Grades 5-6.

Jewett—BETTY LEICESTER'S CHRISTMAS. Grades 4-6.

Dickens—CHRISTMAS CAROL. Grades 5-6.

Maeterlinck—THE CHILDREN'S BLUE BIRD. Grades 4-6. The setting of this story has a distinct Christmas atmosphere.

Stockton—FANCIFUL TALES. Contains one Christmas Story: The Christmas Truants. Grades 4-5.

Wiggin—THE BIRDS' CHRISTMAS CAROL. Grades 5-6.

STORIES IN WHICH SOME PORTION TOUCHES CHRISTMAS WITH SIGNIFICANCE:

Alcott—LITTLE WOMEN.

Bennett—MASTER SKYLARK. In this story we may spend Christmas in the court of Queen Elizabeth. Grades 5-6.

Dodge—HANS BRINKER. (See Chapter 9.) Grades 4-6.

Horne (Mrs. Fairstar)—MEMOIRS OF A LONDON DOLL. Chapter 16. "The New Grand Christmas Pantomime." Grades 3-4.

STORIES.

Single stories by individual authors or from story collections that are particularly appropriate for Christmas.

Brown—IN THE DAYS OF THE GIANTS. "Balder and the mistletoe." Grades 5-6.

Grimm—HOUSEHOLD STORIES. The Elves and the Shoemaker. Grades 3-5.

Anderson—ANDERSON'S FAIRY TALES. The Fir Tree. Grades 3-5.

Dickenson (ed)—THE CHILDREN'S BOOK OF CHRISTMAS STORIES. The best of all Christmas tree stories. Grades 4-6.

Grierson (ed)—IN TALES FROM SCOTTISH BALLADS. "The Lockmaben Harper." Grades 5-6.

Anderson—ANDERSON'S TALES. The Snow Queen. This is one of the most beautiful stories one may offer children during the Christmas season.

The Stedfast Tin Soldier. This tale is perhaps the supreme toy story. It has a special flavor at Christmas time. Grades 3-6.

Asbjornsen—EAST O' THE SUN AND WEST O' THE MOON. "The Sea Is Salt." Children enjoy this lively folk-tale with its old-time Christmas atmosphere. Grades 3-5.

Story collections rich in the literature of Christmas.

Dickenson & Skinner (eds)—THE CHILDREN'S BOOK OF CHRISTMAS STORIES. This collection contains much simple material suitable for young children. Grades 4-6.

Olcott—GOOD STORIES FOR GREAT HOLIDAYS. Grades 4-6.

Smith & Hazeltine—CHRISTMAS IN LEGEND AND STORY. Illustrated from famous paintings. The distinctive collection of Christmas material. Grades 4-6.

Wickes—HAPPY HOLIDAYS. Grades 4-6.

Skinner—CHRISTMAS STORIES AND PLAYS. Grades 4-6.

STORIES FROM THE BIBLE.

Bible—The story of the Nativity taken from the Gospel of St. Luke and the Gospel of St. Mathew. (Teachers).

Krotter—STORIES OF JESUS. The Shepherds. The Wise Men. Grades 4-6.

Hodges—WHEN THE KING CAME. A simple, well-told life of Christ. Grades 5-6.

Olcott(ed)—BIBLE STORIES TO READ AND TELL. Illustrated by Willy Pogany. Probably the best collection of its kind. pp. 445-463. "The Messiah" — Arranged in eight parts. Grades 5-6.

POETRY.

Individual Poets.

Brown—A POCKETFUL OF POSIES. Grades 4-6.

Brown—SONGS OF SIXPENCE. Grades 4-6.

Sherman—LITTLE FOLK LYRICS. Grades 3-4.

Wynne—FOR DAYS AND DAYS. Grades 4-6.

Anthologies.

Wiggin & Smith—GOLDEN NUMBERS. Grades 4-6.

Wiggin & Smith—THE POSY RING. Grades 3-5.

PLAYS.

Skinner — LITTLE DRAMAS FOR PRIMARY GRADES.

Dohney—PLAY AWHILE. Grades 3-4.

Hubbard—CITIZENSHIP PLAYS. Grades 4-6.

Stevenson—CHILDREN'S CLASSICS IN DRAMATIC FORM, BOOK I. Grades 3-5.

Bryce—STORYLAND DRAMATIC READER. Grades 3-5.

Payne—PLAYS FOR ANY CHILD. Grades 4-6.

HISTORY.

Some material is offered here that tells about Christmas, its origin, ritual and customs.

Dier—THE CHILDREN'S BOOK OF CHRISTMAS. Colored plates and other illustrations. A well-made compilation.

Schaffler—CHRISTMAS, ITS ORIGIN, CUSTOMS AND SIGNIFICANCE AS RELATED IN PROSE AND VERSE.

THE BOOK OF CHRISTMAS—With an introduction by H. W. Mabie. Illustrated by Geo. W. Edwards. The history of Christmas is illustrated by means of the literature of Christmas.

Some brief notes have been appended concerning the origin of the Christmas tree that may prove of interest to those who wish to know Christmas historically.

The Christmas tree is a survival from Pagan times. It has probably come down to us from Ygdrasil, or the Norse world tree. The decorations still used for the Christmas tree by the German people point to this origin.

"The fir tree stands for the tree itself. The lights represent the lightning flashing overhead, and the golden apples, the nuts, and the balls, symbolize the sun, moon and stars, or the gods they represented. It is owing to the quiet influence of the old traditions that the confectioners and toy manufacturers make their little sugar and papier-mache figures of stags, horses, goats, swans, squirrels, and eagles, and that the animal's consecrated to the gods, or offered to them in sacrifice, are still hung upon the tree. Thus we still find the ravens and wolves of Odin, the bucks of Thor. Freya's cats, and Freyer's golden-bristled boar, with oxen, lambs, goats, fish, etc. On a true Christmas tree all these creatures appear, peeping out here and there among the green branches of the fir, white Nidhogger, the dragon, is represented by strings of raisins or popcorn coiled about the trunk."

A beautiful retelling of this Norse-myth is to be found in Padraic Colum's CHILDREN OF ODIN in the chapter entitled "Heindall and Little Hnossa "How All Things Came To Be."

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